



POTTERS
GUILD
of BRITISH
COLUMBIA

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Newsletter

March 1997

Cerebral Herniation

In recent weeks I have had tea with Leonard Epp, potter and sculptor, at his home in Falkland. He feared laughing, and winced at potentially humorous dialogue, afraid that he would pop his new hernia operation stitches. At my Granville Island Studio Don Hutchinson was in a similarly tender situation, working cautiously with the hernia business.

These gut wrenching observations probably led to my dream about all our older BC male potters developing, at one specific moment last fall, a severe tearing of those muscle walls that keep us all relatively intact. It was a frightful sight - all those old guys semi-crippled and forced to take up work of a more delicate but less satisfying nature. It would mean less competition in the market place! With that pleasant thought the dream abruptly ended because I was reminded that this will be my 30th year of studio pottery. Good Lord! Was it really 1967 when I began? And when I stated some of the working potters had been at it for some time —little wonder they're having hernias.

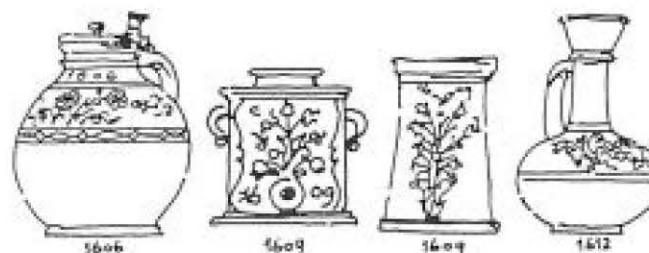
I decided to present myself with a gift —I would give up any envy I had of the work

of other potters. With this gift I would be free to pursue my own stuff.

Unfortunately, I find giving up things of that sort difficult. I walked past Circle Craft Co-op and saw the fabulous burnished smoky surfaces on Geoff Searle's pots; I saw the lovely golden wood-fired pieces of Lynne Johnson's; I noted the sophisticated classical lines of Mary Fox's work; I was reminded of the lightness and vitality of brush a Walter Dexter or a Wayne Ngan could regularly muster up; I couldn't but think of the daunting technical stuff behind Gordon Hutchens beautiful pots; I knew I would never do the refined slip trailing Don Hutchinson can do; and on top of all that I am in awe of the rhythm of pot making and living observed by Heinz Laffin.

As this tumbled through my mind, I realized that envy of these potters - and many others - could, with a slight change of attitude, be altered from envy to admiration. Since envy can cause cerebral herniation we can decide to give it up. With that done we can sit back and admire the rich ceramic community we have all had a part in creating.

Bob Kingsmill



Editor's Viewpoint

I got into a conversation with a friend the other day. We both belong to an organization that places a very strong emphasis on mentoring. We are encouraged to hook up with somebody who has more life experience than we do and to use them to avoid some of life's pitfalls. It works beautifully, especially because the senior partner is generally quite committed to the idea and makes time for the junior. And, in time, the junior partner is expected to mentor members who are newer than themselves. My wise friend, Chris, works as a counsellor and he is constantly amazed at how often the only mentor people have in their lives is a malevolent one. Granted that he sees the dark side of life more often than you or I, but he definitely has a point. Imagine if work relationships were usually co-operative instead of competitive, if more personal relationships operated on an implicit trust instead of a grudging wait-and-see, or if every teacher was as good as the shining example who stands out in a sea of mediocrity.

I think potters are luckier than most in that way. We tend to share our techniques, trusting that our ideas will not be stolen, that there is room enough for many visions in one clay body, glaze, building technique, etc. The very rare clay worker who does actually copy someone else's bread and butter line tends to be regarded more with

pity than anger.

I have never yet met a potter who refused to give me a glaze recipe upon my admiring request. This despite the fact that they may have spent months of their time developing this particular glaze! In return, I can only give them our ancient family recipe for Irish Soda Bread (which can be fired fairly successfully in a kiln).

I often wonder why this is. Of course, there is a certain smug part of me that wants to ascribe it to clay people being naturally superior, the Mensa members of emotional generosity, but I'm sure there's more to it than that. Perhaps it is the huge body of knowledge inherent in our material, a morass of possibilities that would be overwhelming without the guidance of other clay workers. When I worked at a doctor's office, I was very conscious that the older patients came from a time different from my own. When I meet potters in their sixties, seventies and eighties I don't feel that barrier. On the level of clay we are equally passionate and involved and what I know about majolica may be as new to them as what they know about salt-firing is to me!

I'm getting really excited about the John Leach workshop. It's rather like meeting clay royalty. Imagine shaking the hand of a man who probably had his first bit of clay pressed into a chubby fist by grandad

Bernard! I feel like one of those screaming girls you see pictured in old concert shots of the Beatles. And I don't even do high fire.

I think that February is a good month to be thankful (I'm always grateful it's such a short month, given how wet it usually is). I'd like to say thankyou to all the people who help me out with the Newsletter; Georgina Brandon, Rosemary Amon, Heather Cairns, Pat Taddy and Margaret Hsu come in every month to fold, collate and stuff envelopes. Margaret Hsu also looks after the Guild website. Fredi Rahn and Rona Hatherall fill in when the regular volunteers are suffering from acute paper cuts... Gillian McMillan proof reads the Newsletter and ferrets out all sorts of errors. Thank you to Linda Doherty for calming me down on occasion! Her husband Dennis Doherty designed the 'new' look for the Newsletter and gave me all sorts of computer help. Jane Matthews does all sorts of stuff above and beyond her job description. Finally, I'd like to thank everyone who's ever written an article for the Newsletter. I really do appreciate it.

Karen Opas



Potter's Guild of B.C. Newsletter

The Newsletter is published 10 times yearly as an information link for members. Submissions of articles, letters and anything else of interest are happily received and should be submitted by the 2nd Wednesday of any month. Unclassifieds and articles may be edited for space needs. The fax number is 604/669 - 5627.

Editor: Karen Opas General Manager: Jane Matthews Editorial Board: Tam Irving, Gillian McMillan, Carol Mayer
Gallery Assistants: Julia Maika, Christina Loch, Aaron Nelson, Melanie Corbin, Tamara Ball

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- Institutions/ Groups / Corporations: \$80
- Family or Studio (max. 4 persons): \$55

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- 1/4 Page: \$40

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Email: bcpguild@intouch.bc.ca

Website: <http://www.cwin.com/chome/redhen/Pguild>

Corner Chair

The board of directors had a vacancy so we went on a search to find a person to fill our needs. People do not jump out of the woodwork to volunteer. What we need help with the most is accounting. We have a good accountant for our year end, but need qualified advice on an ongoing basis. And we need it for free. I am happy to report that Janet Turpin will be filling in for Laura Arpiainen until the election in May. She is an accountant and a pottery student (see the nominations committee report).

With our early deadlines for the newsletter, the minutes of the board meetings will be more than a month behind. E.g. January 30th board meeting minutes are approved at the February 27th meeting and passed on to the editor to be published in the April issue. If you want a copy sooner we can fax or e-mail one to you, or you are welcome to attend the meetings.

We have been spending so much time on projects lately, leaving little time to think about overall directions the guild should take. Our membership has grown and the expectations of members has increased. We have planned a board retreat in June to discuss this issue. If you have thoughts on this, we would appreciate any ideas to bring to the meeting. The board members have all been involved in a telephone poll regarding publishing of the book. Hundreds of calls have been made and I have certainly enjoyed making contact with all the people on my list. Unfortunately, time won't allow us to reach you all so please don't wait for us to call you. Phone, fax or e-mail us to keep the dialogue going.

Linda Doherty



Book Update

Registration:

Since everyone registered for the book is a member I will try to use the newsletter to keep you informed of the progress of the book. This will save the \$50 postage to send a separate mailing. We are very near the maximum of 100 participants. As of February 19th we have 96. A decision to

go over 100 has not yet been made so call today to save your spot. Late registrations must include \$100 plus donation pot, your blurb, copy of your stamp or signature, and a black and white photo of yourself. If you register after March 1st, please send an extra \$100 in lieu of a pot.

Donation Pots:

The gallery presentation of "Lottery for Pottery" opened February 6th and will be there until March 1st. Send your friends down to see it and to buy a ticket for the March 21st event. The pieces are being rotated since they didn't all fit at once, and to accommodate late pots. The first photo session will have taken place by the time you read this. If you indicated that you wanted your donation pot to be photographed for the book it has been done. Every effort is being made not to make mistakes, but with so many late entries tracking has been a problem.

Black and White Photo:

Deadline for this has been extended to April 4th. Thanks to those who met the first deadline.

Full Colour Photo

First session is complete. If you sent in a photo you should have heard by now if it is not suitable. If you are sending a pot to be photographed in the last session please have it ready to send on short notice. The date has not yet been confirmed, but I anticipate it to be early April. Storage is a problem. Also indicate if you want to sell this piece in the gallery at the regular 50 - 50 commission.

Blurbs:

We have received all but about 20 blurbs. All blurbs are due now!! If yours is one of the late ones please mail, fax or e-mail it to the office ASAP. We need to track it before passing it on to Deborah Tibbel for editing. Please don't expect to receive your first edit of the blurb for several weeks. It will be easier to track them if we send them all out at the same time.

Note from Deborah: I have just recently taken over responsibility of editing BIOS for the new book. Having just completed

Made in Clay Update:

There are still a few 10 ft x 10 ft booths available. Call 669 - 5645 ASAP.

reading them all through, I can say that we have the makings for a great book. I want to remind all the participants that there is a word limit of 250 words, so I have some serious cutting to do in a few cases. I will make sure that everyone is given a chance to proof read their bio before it goes to the printer.

Research and Writing:

Carol Mayer has begun the research for the history of the book. If you have interesting bits that are relevant to clay in BC call Carol at 734 - 0454.

I have a file on each of you, so if you have any questions or are nervous that we have forgotten your instructions please call me at 604 - 420 - 0415. I answer all messages by the following day.

Linda Doherty.

Art Benefit for Maureen Wright

You may not be aware of Maureen Wright's diagnosis of cervical cancer in early 1996. Maureen went through extensive radiation therapy in March and April. In October, the cancer reappeared and the medical profession could do no more.

Maureen is determined to revitalize and restore her immune system so her body can fight the cancer on its own. She is being treated through a naturopathic physician. The treatments are expensive and unfortunately are not covered under the BC Medical Plan.

A benefit sale is being organized for early April. We are requesting submissions of art by donation. All proceeds from the sales will go to the Maureen Wright Cancer Treatment Fund. If you would like to donate a piece (or pieces) of your work for the exhibition and sale please call Brad MacFayden at 734 - 3248 or Colin Fraser at 872 - 2427. If you wish to contribute directly, cheques can be made payable to:

Maureen Wright Cancer Treatment Fund and mailed to Trish Wright, #515 - 1483 Lamey's Mill Road, Vancouver, BC, V6H 3Y7.

Nomination Committee

As noted in last month's newsletter, there are three positions to be filled, replacing outgoing board members Carol Mayer, Pat Taddy and Laura Arpiainen. We need at least one more nomination for the board; please consider who may be suitable - yourself? The following members of the guild have been nominated for election:

Janet Turpin: Janet is a Certified General Accountant with 20 years experience in corporate accounting, auditing and taxation. She worked for 19 years at Fletcher Challenge Canada before leaving in 1993 to seek more creative endeavours. She is now actively pursuing her strong interest in pottery and is a student with June MacDonald at Place des Arts in Coquitlam.

Rachelle Chinnery-Le Gros: I began working with clay about 15 years ago. This gave way to studies in Hispanic Literature, Spanish and Anthropology. Then, when I still wasn't employable, I took up proofreading, re-writing and teaching ESL. I found work with a pharmaceutical company doing all of the above in Tokyo, and that brought me full circle with clay in Japan. After four years I returned to Canada. I studied at Sheridan College in Oakville, Ontario for a year, followed by a year at Emily Carr. Last May I opened Mudslinger Clay Studios with a friend I met at Emily Carr and I've been dedicated to elevating the profile of clay in Vancouver ever since.

Studio Five Call for Entries

Studio 5 is offered by the Guild to emerging ceramists for the period of one year. It is a subsidized studio space containing a wheel, kiln, work table, shelves, etc. The rent is \$150 per month. The chosen artist will also have a show in the Gallery in April 1998. The studio functions best as a transition at a difficult career point for many new clay workers.

Tenure is from May 1st, 1997 to April 30th, 1998. The successful applicant will be juried in from those applications received by March 20, 1997. If you are interested please send at least six slides of current work and a typed resume to the Potters Guild of British Columbia, 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3R7.

Ceramic Hockey Pucks

I've recently experienced a blip in potterdom due to the annoying factor of having to sell things to "keep the wolf from the door". It's a stage untaught at Art School and one that I thought would slip gracefully underfoot as the making process reigned untarnished.

I sell pots at Granville Island Market, working hurriedly each month to meet the quota for my 3 to 4 day stints. I quiver as I admit that the adjective "cute" is the most common reaction of the public to my array, and amply audible derogatory comments are not unknown. I find myself shooing away the notion that my pots are yet another purchasing option amongst a dizzying display of bargains and sales. My mind sets off onto scheming tangents of advertising campaigns, involving high billboards with sensual yet genderless pots offering the consumer great new lifestyles or ceramic NHL hockey pucks with sgraffitoed portraits of Lindros and the like. And then my thoughts are broken as a customer approaches and bends over to eye level at my table, hovering slowly back and forth for half an hour, seeking the cup that rings with absolute certainty of their particular specifications. Finally, when they saunter off with their wrapped purchase, having generated generous amounts of appreciation, I feel once again compelled to hustle off to the studio. I'm surprised at my own fickleness, but am consoled that the motivational residue of one enthusiastic customer far outweighs the dismissing scoffs of twenty.

I had the pleasure of dining at a fine Ethiopian restaurant on Broadway recently, and noticed two pots nestled in basket holders. The gracious and interesting proprietor brought the "jebonas" down to show me. They are made specifically to brew coffee in, with their bulbous bottoms, slim necks and comfortable handles. They had been burnished to a shine except for elegant lines that had been carved away from the body, leaving protruding patterns. The craftsmanship was laborious and fluid. I found it refreshing to handle a pot with the enviable role of being regarded both aesthetically and functionally with prime importance.

I know someone who was ill for a long time and is now getting better, slowly filling a very austere and bleak room with carefully chosen articles. There is now the sense of a greater ease at participating in the world. I enjoy witnessing the pleasure of obtaining something that so impacts on an environment. This is the delightful side of consumerism.

I'm off to the studio now to make, not stock, but pots that I hope will invite vigorous use. And en route I'll be careful not to stumble because I detect a slight elevation change on a potter's plateau.

Georgina Brandon



Terre en Transit:

7th Biennale Nationale de Ceramique
April 24 through May 26, 1997 at the
Richmond Art Gallery, suite 180 7700
Minoru Gate, Richmond, BC (opening
reception will be held April 24 at 6 pm).

Terre en Transit is a travelling exhibition organized by the national Biennial of Ceramics in Trois-Rivieres, Quebec and consists of contemporary ceramic work by juried and invited artists from across Canada. In the 7th edition works revolve around the theme of 'terre en transit' and reflect on the earth as a place of passage, transition, transformation, and expression. This will be the first time that the Biennale exhibition has travelled out west. Since its beginnings La Biennale has been a major event for Canadian ceramists to explore ceramics in all its forms: functional pieces, objets d'art and sculpture. The different selection committees had chosen works from each of these categories, which meet the criteria of excellence in technical production and in research.

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Jane's page Annual General Meeting

The Potters' Guild of British Columbia's Annual General Meeting is to be held on Friday, May 2nd at 7:00pm. The place is still to be confirmed.

Guild News

To follow up on Karen Opas' timely editorial in last month's newsletter, which has received many positive comments from the membership, I thought it would be appropriate to reflect upon the fortunate situation of this organization. While many of our neighbours and associate organizations in the arts community are facing potentially uncertain futures (\$4 million has been cut from BC Cultural Services and \$15million from the Canada Council; and now many cities want to introduce non-smoking by-laws in such public spaces as bingo halls, where many arts and other charitable organizations make a significant contribution to their revenues) the operation of the Potters' Guild of British Columbia has continued to remain self-funded. So, while we need to be a bit unpopular at times and withhold services (like the newsletter, or showing in the Gallery) if membership dues haven't been paid after the one month grace period, it is because the Guild relies on these revenues, in conjunction with commissions from Gallery sales and newsletter advertising, to remain independent of unstable government funding. (Sources: Southwest Regional Arts Council's Quarterly Journal and the Vancouver Cultural Alliance)

As mentioned in last month's newsletter, the Potters' Guild of British Columbia is now on-line! Our e-mail address is:

bcpguild@intouch.bc.ca

Although our site is less than 2 weeks old, the Guild has already received an inquiry about upcoming local workshops from a lady in Minnesota, and also a request for sales/studio information about one of our members from a local follower. As our address becomes more widely known, it will probably become more difficult to respond 'live', but for now it's really a wonderful thing to be able to reply to a letter without the need of paper!

As part of the AGM (see above), the board is planning a social event (including wine

and munchies!) for after the meeting. Also in the works is the entertainment part of the evening, which will be announced in next month's newsletter (along with where the AGM will be held).

Gallery News

Sales in the Gallery of BC Ceramics for the month of January ended up being 35% higher than last year's total. As in previous years, the Gallery held its annual 10% Off Sale, but this year the sale continued throughout the month rather than for just the first two weeks. Another positive factor was the high levels of stock we had after the holiday blitz, so heartfelt "thank yous" are due to all the Gallery artists for keeping us well supplied with your wonderful work!

As Linda Doherty has mentioned in her column, the *Sneak Preview for Lottery for Pottery* has been on display in the Gallery throughout February. The preview has received very positive feedback from the public, and has resulted in a number of ticket sales. As pieces have been rotated in and out of the display, they are packed up and ready for storage until the 'event', and others have then be rotated in. This means lots of moving of pots and redoing of the display, but most of the pieces will then have a chance of being previewed, and the constant influx of new work is definitely creating interest. It has been a wonderful experience for all of us here to

see the work being created by Guild members all over the province, and to talk to many of you on the phone (and take a peek at your pictures as they come in!) - it makes the vastness of BC and its clay community a little less overwhelming; thank you for your participation.

As *Lottery for Pottery* is packed away at the end of the month, the pieces for the Tozan exhibit will be set up in the Gallery. Ernie Watkins has done a great job organizing the selection of work to be shown in the Gallery, and I look forward to helping set up the display. Ernie is planning on having some large photos of the kiln as part of the display to help educate the public about the Tozan kiln and its creation in Nanaimo. The Tozan exhibit runs from March 4 - 30, and the opening reception will be held on March 6th, 6-8pm.

The feature artist for the month of March is Lois Romanow who, after leaving Ontario (and Fusion) for the warmer climes of BC, has settled in Ladysmith. April's feature artist, Yukiko Kurata, is a new Guild member who's recently moved here from Japan. Also in April, the Gallery looks forward to an exhibit of recent work by the current Studio 5 ceramicist, Susannah Carnie. The exhibit runs from April 2 - April 27th; the opening reception will be on Thursday, April 3rd, 6-8pm.

Jane Matthews

You're Invited...

to the opening reception of the Tozan Society's exhibit in the Gallery of BC Ceramics on Thursday, March 6th from 6-8pm.

Gallery of BC Ceramics - Upcoming Deadlines for Submissions

April 15 - Deadline for the next Jury session. If you would like to receive the complete set of guidelines, please call and we'll pop it in the mail for you

June 23 - Submission of work for the July exhibit in the Gallery. All members of the Potters' Guild are encouraged to bring work in for this show. Untitled, but theme of a summer tea party. Work will leave the gallery as it sells (high tourist time) so we will need to have backup stock. Call Jane if you have any questions.

July 31 - Deadline for Exhibit Proposals for 1998. Application forms and guidelines are available in the Gallery or we can mail one to you.

Pat Doran's Cancer Journal

The following excerpts are derived from the current issue of Studio Potter, with the permission of Pat's husband, Doug Govan. Pat was a potter, a teacher, the chairperson of Studio Potter and sat on the boards of NCECA, Haystack and Watershed.

December 15, 1990

Now I found I have breast cancer, everything else fades in significance. I thought I was going to have a simple cyst removed, and then I get the news it's cancer. More surgery, radiation, maybe chemotherapy. Forget weight loss — how will I look bald? Talk about documenting a changing self-image.

And then the shocking news: Cancer! I still can't believe I have it — and it's been growing for eight years. It started when I finished business school. Did the bruise on my chest from falling on the chair arm during my nightmare exacerbate it? She said it couldn't have started it — it must have already been there this big.

So how does all this affect my art? Can I draw or sculpt about this experience without it being too literal?...It did occur to me as I thought about having cancer that if I was dying I really wouldn't want to change my life. Oh, yeah, I wish I had more time for pots, more money to travel. But basically, I like my life.

July 5, 1994

I've been working on these cylindrical shapes for a while. They're trees, they're columns, they're figures.

tree - growth
column - support
figure - self

Maybe if I work with opposites they'll be more complex, less pretty. Growth and decay have been a theme for a long time, too. The beauty of natural things that grow and then decay, form and then erode, the natural cycle of life and death, the grace and brutality of nature. I still think about Jodie Kong's beautiful coil-built and eroded pots, looking like some ancient buried vessels or some rotted trunk of a tree.

I think my uneasiness about getting back in the studio is my fear of quiet moments, and the flood of thoughts and emotions that comes over me. When I'm here, I can't keep filling up my mind and time with

trivial pursuits, other agendas, ambitious projects. I just have to be still and quiet with my thoughts. It brings on a mild depression. It makes time for my demons to find me and pester me. It makes me feel vulnerable and scared. And mortal. No more excuses. No more procrastination. Meet the fear head on.

Thanksgiving 1995

As I lay down for a little rest after turkey dinner, my mind is filled up with images I want to make.

I'm thinking about a series of drawings in clay - reliefs in the format of that TV screen mold. Concave drawings about the interior spaces of the body. Systems and organs - respiratory, circulatory, digestive, skeletal, nervous. Heart, lung liver, bone. All the systems that keep us alive, and are vulnerable to disease. But these images are too literal. I want to abstract them, erode them, so they become unrecognizable, but definitely organic.

November 26, 1995

My teapots are hearts. I found them rhythmically, like heart beats. As I opened each one to shape it, I cradled it in my hands as if it were my own heart out of my chest. I love the sensuous contours of the cool porcelain, the perfect combination of firmness and give, just like the human body.

My organs feel crowded in my chest. something is pushing against my back, making it ache between my shoulder blades. That ache makes a lump in my throat, a pressure point that makes me give a little cough when I draw and expel a breath. I'm feeling paranoid again, wondering whether I'll finish the pots I'm making. Wondering if I'll get through the holidays without a medical crisis.

Meanwhile, I can be totally focused and serene in the studio when I have my hands on that lovely porcelain. Each slab of clay I roll out becomes a skin and takes on a personality. Each vessel evolves its own gesture, stance, persona. It reveals itself to me as I work. They begin to develop relationships with each other, too. It's great to see a crowd of them huddled together or imagining them strolling off together in pairs. I work very slowly, silently, meditatively now. I've

turned from the hare into the tortoise. Let the work speak to you. Take time to rest and think. Let a piece evolve slowly over several days or even weeks. Keep several in process so there's a dialogue. Keep quiet so you can hear it.

April 28, 1996

Here I am, firing my next glaze kiln, still alive, but the cancer is getting ahead of me. Amazingly, I've done some of the best work ever in my studio since my relapse in December —even hired an apprentice to help keep things moving along. Can't lift much of anything anymore, but I can still make the slab pieces, so I get Chris, the apprentice, to do everything like wedging, kiln loading, glaze mixing, cleaning, lugging water buckets. But I'm so much more productive, partly because I have to plan ahead to be sure I have work for him to do.

I'm in a glazing and firing cycle now, but I'd like to keep on working on the porcelain vessels. They certainly were a hit at the Mass Art auction. Making some dinnerware and tiles, too - just for us.

Maybe I'll have a sale posthumously. Grim humour there. But sometimes I literally wonder whether I'll get to see my garden bloom, finish the work I've started in the studio, finish the semester at school, take our trip to Scotland.

July 23, 1996

...But goddamn it, I made it down here to my studio and Chris came to help me straighten things out and set up my new slab roller and I feel alive again. You'd think I'm going to live forever, the way I'm starting projects!

July 28, 1996

Well, I didn't die last night...Death seems so close but I still can't peek through the cracks in the fence of Heaven. All I can do is live today and try not to fear tomorrow. I hope I'll have time to write a few love letters to friends. Looks like the pots will never be finished now, damn it!

Pat died eight days after writing these words, on August 5, 1996. She was forty-eight years old.

A Short Talk with Fredi Rahn

How did you get started?

When I was a kid I took a pottery class at a community centre, around grade 3. I was one of those mudpie type of kids. In high school I really got excited by wheel throwing and spent lots of time doing that. I was hooked. I always loved working with clay, but working on the wheel was just magic. I persisted at it until I had mastered it and that led me into all the other things like glazing and firing. Technical stuff is what gets me excited!

I've never actually seen you working, do your pieces start on the wheel?

A lot of them are combinations of slab built and thrown forms. I use the wheel now as a tool to make certain forms that I can't make any other way. And I really love throwing, it's such a Zen experience, really quite meditative. I don't think of myself as a thrower's thrower, even

though the work I looked at when I was starting out was the work of Bernard Leach, Michael Cardew and other traditional English functional potters. I think their pots have formal qualities of elegance and my own stress on volume comes from looking at their pots way back then.

When you buy a pot, what does it tend to be like?

I think I look for something that really expresses the softness and plasticity of clay. I usually get pieces that are wood or soda fired, I like the interaction between the fire and the clay. When I look at my own work's evolution, it has become more precise and controlled, so I really admire looseness and softness in other people's work.

Around 1990 you did a series using an iron as the model. Was there a particular iron in your life?

No, I was just looking at the form. I started making these butterdishes in Nova Scotia and there was a relationship

between the boat shape and the iron shape. I looked for the sense of moving forward that both objects have.

At heart, I'm a production potter. I did spend two summers working for production potters and I made thousands and thousands of cups. I discovered form through making things many, many times. I work in series, but only 10 objects at a time. It's a practical thing to do, because the first one is dry enough to work on by the time you're finished making the last one. With teapots especially, I make 3 or 4 at a time which allows me many variations on the form. There are so many different elements to put together in a teapot. I go back to them all the time. There is so much potential in the form to work with, to express gesture and character.

Fredi Rahn is currently teaching at ECIAD, working in her all-too-urban studio and spends her weekends working on her dream cottage in the woods on an unnamed island full of happy potters.
Karen Opas.

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John Calver

John Calver is a well-known British potter whose beautiful functional stoneware is distinguished by extraordinary combinations of slips and glazes, to create wonderful rich tapestries of colour. His forms are strong and highly individual without recourse to extremes, creating pieces which are both striking and eminently satisfying.

John's present work is mainly domestic stoneware, thrown and sometimes altered on the wheel, using white St. Thomas' clay. Pulled or wire cut handles, and textured feet may be added. Techniques used in decoration include chattering, impressing fabric, rope and clay stamps, and using a variety of found or handmade tools. He then applies slip to the greenware by brush, trailing, inlay and sponging. After bisquing, the pots are glazed by pouring overlapping layers of up to six glazes on any one piece, then reduction fired to 1300 degrees C.

He will be giving a workshop on the weekend of April 12 & 13 in the Lecture hall of the Richmond Cultural Centre. This will include slides of his work and studio, and of the construction of an 8 cubic foot vapour kiln. His throwing demonstration will include: flat bowls, plates, square bowls, soap dishes, a goblet, a platter, bottles and much more. He will decorate some of these items at the leather hard stage using a variety of methods. In a "Ceramic Review" article, John Calver is described as having given the performance of the weekend at a two-day potters' camp in England. Don't miss this great opportunity to see and talk with a great potter who is rarely accessible outside of Britain.

Contact Lucille Webster at 597 - 8992 to register for this event. Fee is \$30 for members of the Richmond Potter's Club, & \$40 for non-members.



Lottery for Pottery

A Fun Raising Event, Friday, March 21 st, 1997 at the VanDusen Botanical Garden, 7:00 P.M.

Your \$80 ticket gets you and one guest into the Lottery where all ticket holders are winners....

Doors open at 7:00 P.M. and the Lottery Draw begins at 8:00 P.M. sharp.

We anticipate 100 Masterful Creations from BC Potters. Each numbered ticket sold entitles the holder to one piece of ceramic valued in excess of \$100. If your ticket is drawn first, you will choose from potentially 100 pieces.

Be sure to arrive early enough to see all the items on display and choose several of your favourites. It will be an evening of fun and excitement in support of the Potters Guild of British Columbia.

All proceeds go to the Potters Guild of British Columbia. For further information, or to book your ticket, phone the Gallery at 604 - 669 - 5645.

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Unclassifieds

Wanted Ceramics Visiting Artist:

This position will complement instructional resources for the 1997/98 academic term with a contract load of 12 hours per week per semester. Access to equipment, facilities and personal studio within context of the open ceramics studio is available. MFA preferred or equivalent experience. An active studio practice, post secondary teaching experience and knowledge of ceramic processes and technology required. Courses to be taught include wheel throwing. Application should include curriculum vitae, personal artist statement, 20 slides of current studio work and names of three references. Applications will be accepted until April 21, 1997 by Alberta College of Art & Design, Human resources, 1407 14th Avenue NW, Calgary, Alberta, T2N 4R3.

For Sale Home/2 Studios:

Portland, Oregon. Well maintained, charming home with handcrafted details -in thriving neighbourhood. Two bedrooms plus 400 sq ft upstairs with 220 wiring, sink, skylight -for studio or convert to master bedroom. Separate 450 sq ft studio/shed with 20cu ft gas kiln and garden view. This is a good energy place! Available early spring. \$185,000 (US). Call Leslie Lee or Dennis Meiners @ 503 - 232 -2275 or email mudypaws@teleport.com

Wanted Potter for Scotland:

We are looking for a potter to come and work with us for a year in this beautiful part of Scotland. Accommodation provided, use of all facilities. Wage negotiable. Please contact Jackie Proctor to Pots of Pitlochry, Mill Lane, Pitchlory, Scotland, UK or call 01796 474367.

Wanted:

Used electric wheel in good condition. Call Morgan Moore at 272 - 5389.

For sale:

Estern Motorized Kick Wheel. Hardly used - like new. Offers - 929-4331.

Ceramics Instructor Available:

Graduate of NSCAD and University of Manitoba with almost 20 years experience in clay and over 10 years of teaching ceramics. Speaks fluent English, Cantonese

and Mandarin. Looking for either a full or part-time teaching position and studio space. Call Veronica Lui at (604) 273 - 6208 (Richmond).

Calls For Entry

"Archie Bray Foundation Residency Program" is accepting applications for the 1997 residency program. Residencies for ceramic artists are available for 3 months in the summer and up to 2 years. For more information, send SASE to: Josh deWeese, Resident Director, Archie Bray Foundation, 2915 Country Club Ave., Helena, MT 59602. Phone (406) 443 - 3502. Fax: (406) 443 - 0934 or Email: archiebray@desktop.org
Entry deadline is March 1, 1997.

"Granville Island Public Market" is holding its annual Craft Adjudication. People interested in selling in the Market should submit 4 samples of their work to 1398 Granville Island, Vancouver, BC (This is not a mailing address). Samples will be accepted only on Sat. March 1st, 9am - 4pm & Sun. March 2nd, 9am - 1pm. There is a \$10 cash registration fee. For more information call a Market Coordinator at (604) 666 - 6477.
Entry deadline is March 1 & 2, 1997.

Community Arts Council of Vancouver is calling for entries open to any artist residing in Vancouver proper to be selected to represent Vancouver at art WORK (formerly Images & Objects), the visual arts component of the BC Festival of the Arts. Artists may enter up to two works, entry fee is \$15 for one work, \$25 for two. Entry forms can be obtained from Community Arts Council of Vancouver at 837 DAVIES St., Vancouver, BC, V6Z 1B7. Call 683 - 4358 or fax 683 - 4394.
Entry Deadline is March 2, 1997.

"Kutani International Decorating Ceramics Competition 97" open to designs for decoration of a large porcelain plate using only these colours: red, deep blue, yellow, green, purple, underglaze blue, rust, gold, silver. Juried from design on paper. Awards totalling 5,500,000 yen (approx. \$55,000 CAN). Contact the Executive Committee, International Decorative Ceramics Fair '97, Komatsu City Hall, 91 Konmade-machi, Komatsu,

Ishikawa 923 or fax 81 - 761 - 23 -2000.
Entry Deadline is March 5, 1997.

"Surprise Us" The Roundhouse Community Centre invites artists to submit proposals for projects and programs you would be interested in developing. These should provide recreational, social or cultural benefits to the community, encourage community participation and demonstrate feasible and appropriate budget projections. The project should be a maximum of four month's duration. For more information contact Roundhouse Community Arts & Recreation Centre, C/O Vancouver Parks and Recreation, 2099 Beach Avenue, Vancouver, BC, V6G 1Z4 or call 604/ 257 - 8431.
Entry Deadline is March 30, 1997

"Art in the Pearl" is a craft fair over the Labor Day Weekend in Portland, Oregon. A quality venue for artists to present their work to the public in an annual crafts celebration of the Arts. Juried with 5 slides, booth fee \$300. Contact Art in the Pearl, Box 629, West Linn, OR, 97068 or call 722 - 9017.
Entry Deadline is March 30, 1997.

Original Traditions at the Pacific Rim Artisan Village in Chemainus, BC. Sixth annual Juried exhibition and sale is looking for artists for August 15, 16 and 17, 1997. All work will be selected on the basis of quality, uniqueness, marketability and overall balance of crafts at the show. This is an outdoor show, with each booth at least 10ft by 10ft. Booth fees are \$250 or \$175 per exhibitor in a shared booth. For jurying form and more information send to Original Traditions, Box 1205, Chemainus, BC, V0R 1K0.
Entry deadline is March 31, 1997

20th Annual Creative Craft Fair, November 6 - 9, Pearkes Recreation Centre, Victoria, BC. Highest quality fine art, crafts, demonstrations and daily shopping spree contests. Reasonable Booth rates; ample free parking. Applications now available. Contact Terri Heit, 977 Kentwood Tc., Victoria, BC, V8Y 1A5, (250) 658 - 2901. See web page: <http://www.islandnet.com/~ccf/>
Entry deadline is April 1, 1997

Proud out Loud seeks artwork to enhance and define the festive spirit of the Vancouver Pride Society Events. A vertical, rectangular work is preferred. Contact Martin Klován at 684 - 1278 for more information.

Entry deadline is April 1st, 1997

"Kutani International Decorative Ceramics Competition" open to earthenware of porcelain works decorated with overglaze and/or underglaze. Juried from two slides. No fee. Entrants can apply to both categories. Awards equal about \$55,000. For further information contact the Executive Committee, International Decorative Ceramics Fair 97, Komatsu City Hall, 91 Konmade-Machi, Komatsu, Ishikawa 923. or fax 81-761-23-2000, e-mail <http://www.nsknet.or.jp/komatsu/iroc/> Entry deadline is April 5, 1997

"Mouse Droppings" We track the path of the computer through our lives not by what it sets out to do, but by what it leaves behind. This is a show to train some light on the human element of computers and on the bits the futurists ignore. For more info contact First Hand, Queen's Quay Terminal, 207 Queen's W., Box 100, Toronto, Ontario, M5J 1A7. Call (416) 203 - 7773 or fax (416) 203 - 7781. Entry deadline is April 20, 1997.

Harrison Festival of the Arts invites you to participate in Art Market 97 located along the beach in beautiful Harrison Hot Springs. Booths are 8 ft by 6 ft and cost \$65 plus GST for the weekend of July 5 - 6, or July 11, or July 12 & 13. This is a juried craft show. There is a 10% commission on all sales. For entry form write to Art Market 97, Harrison Festival of the Arts, Box 399, Harrison Hot Springs, BC, V0M 1K0, call 604 - 796 - 3664, fax 604 - 796 - 3694, or e-mail: harrfest@univserve.com Entry deadline is April 28.

"Fifth Triennial of Porcelain" juried from slides. Awards include first prize of approx. US\$7350. Contact International Triennial of Porcelain, Secretary's Office, 18, ch. du Pelard, 1197 Prangins, Switzerland, phone or fax (41) 21 - 801 - 70 - 71. Entry deadline is May 1, 1997.

Workshops

"Marketing Strategies" on Saturday, March 8, 1 - 4pm and **"Intermediate Marketing"**, Saturday April 10, 1 - 4pm will be taught by artist and arts administrator Haruko Okano. Learn how to assess your work, portfolio, CV, skills and goals. Cost is \$26.75 per workshop. Contact Diane Thorpe at (604) 501 - 5198 for more information. Surrey Art Gallery, 13750 - 88th Ave., Surrey, BC, V3W 3L1. Registration must be done by the Sunday before each workshop.

Art Starts in Schools helps to connect teachers and artists. IArt Start is holding a public information meeting in Vancouver for any artists interested in participating (including plans for an internet directory of artists). This will be held March 22, for location and times phone ArtStarts in Schools at 878 - 7144.

The Metchosin International Summer School of the Arts presents the following ceramic workshops:

June 30 - July 11, 1997,
Robin Hopper - Glaze and Colour
Lana Wilson - Innovative Ceramic Handbuilding
Virginia Cartwright - Folded forms with Inlaid coloured clay
Les Manning - Form & Process: Developing a Personal Style
 June 30 - July 4, 1997
William Porteous - Figure Sculpture
 July 5 - 6, 1997
Michael Sheba - Raku - Those Elusive Copper Mats
Sandra Black - Working with Porcelain
Derek Rowe - Flexible Mold Making for Sculpture
 Contact Meira Mathison, RR #1 Pearson College, Victoria, BC, V9B 5T7 or phone 250 - 391 - 2420 or toll free in Canada 1 - 800 - 667 - 3122.

Linda Christianson All Women's Anagama Firing. August 16 - 26 at the Tozan Kiln Site. Cost is \$250 and limited to 20 women. Bring bisqued pieces that will reach cone 10, all glazes provided on site. Contact Cathi at 604 - 929 - 9175 for more information. Any member of the Tozan society can drop off pots to be fired at the regular \$20 per cubic foot.

Archie Bray Foundation for the Ceramic Arts announces the following workshops:

March 22 - 23, 1997
Focus on the Teapot - Dan Anderson, enrollment limited to 15. \$US125.

June 6 - 8, 1997
Majolica Glaze Workshop - Rosalie Wynkoop. Enrollment limited to 15, \$US 125.

June 23 - July 5, 1997
Tile & Architectural Terra Cotta - Cary Esser. Enrollment limited to 15, \$US400.

September 4 - 7, 1997
Woodfire Workshop - McKenzie Smith and Jeanette Rackowski. Enrollment limited to 10, \$US165.

Contact the Archie Bray Foundation for the Ceramic Arts, 2915 Country Club Avenue, Helena, MT, 59602 or call 406 - 443 - 3502, fax 406 - 443 - 0934 or Email: archiebray@desktop.org

Atlin Centre for the Arts offers Art Courses and Wilderness adventure programs this summer in Atlin, 150 km south of Whitehorse, Yukon.

July 22 - August 12, 1997 and August 19 - September 9, 1997
Art: Idea and the Creative Process; a course for anyone ready to take positive risks and move beyond their current ideas, beliefs and perceptions. Maximum 19 participants, Tuition and Accommodation \$1080. Contact Atlin Art Centre, Monarch Mountain, Atlin, BC, V0W 1A0, phone/fax 1 - 800 - 651 - 8882.

George McCauley workshop on Fri. & Sat., April 18 & 19. George is featured on January 97 *Ceramics Monthly* cover. He will throw and assemble as well as discuss his long association with the Archie Bray Foundation. Cost is \$35 (US). Contact Carli Ramsey, Good Earth Pottery, 1000 Harris, Bellingham, WA. 98225 or call (360) 671 - 3998.

More Workshops
 next page....



Workshops, Cont.

Raku Workshop April 19 - 20, 1997. Join Meira Mathison and Sandra Dolph for a woman's get-away weekend on Galiano Island. Throwing demos, raku kiln construction, safety, post-firing reduction, pitfiring and toilet-paper firings will be explored. Bring bisque pots for firing. Cost is \$138 (includes lunch). Call Meira at (250) 727 - 9463 or Sandra at (250) 539 - 5814.

"John Leach Workshop" Saturday, May 24 & Sunday, May 25. For over 30 years John Leach has continued the family traditions set down by Bernard and David Leach. John has become well known for his robust, rounded forms and textured "scorched" finish on his classic Muchelney kitchenware. Cost is \$64.40 (includes GST). To register call Shadbolt Centre for the Arts at 291 - 6864, 6450 Deer Lake Ave., Burnaby, BC. Lots of people have already registered - don't delay if you are considering attending. Out of towners phone Gillian at 937 - 7696 if you need

accommodation. Locals please call the same number if you could put up a potter or two.

John will also be giving a slide lecture at the UBC Museum of Anthropology on Friday, May 23 at 7pm. Free to registrants, \$5 for non-participants.

"Continuing a Craft Tradition" John Leach will demonstrate thrown and altered kitchen pots based on the strength of English Stoneware country pottery. Cost is \$90, workshop held in Victoria, BC, June 7 & 8, 1997. Contact Meira Mathison, Metchosin Int'l School of Art, RR#1, Pearson College, Victoria, BC, V9B 5T7 or call (250) 391 - 2420.

Ongoing Workshops

Mudslinger Clay Studios welcomes new members to their drop-in studio in Gastown. Membership fee is \$25 with a drop in fee of \$7 for 4 hours. Call 688 - CLAY for information on hours and technical support.

The Port Moody Centre for the Arts announces "The Clay Studio Program" a drop-in program designed for people who have some experience in clay. Tuesday days and Wednesday evenings. Cost is \$30 & volunteer time. Call 469 - 4561 for details on any of the above programs.

The Tea Party Studio at 4498 West 14th Avenue offers a variety of ongoing workshops. Call 224 - 2323 for information on all programs.



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